

FILM

WALKER ART CENTER September 1978

REDISCOVERY

New ongoing series of important but neglected films

Beginning September 23, Walker Art Center will present an ongoing series of films re-evaluating individual facets of the international cinema. Some of these films haven't been given proper attention in the history books, others have only recently been made available for review. **Rediscovery** will embrace films from a variety of origins, and in its concentration on important but neglected films, it promises to be both an entertaining and historically instructive series.

Rediscovery programs will take place on Saturday afternoons. (Additional screenings will be added if needed.) In September and October, the programs will consist of comical fantasy films from three different countries.

Here Comes Mr. Jordan (1941)
23 Sept.
1 pm

This pleasant comedy has recently been remade as the Warren Beatty/Buck Henry/Elaine May film **Heaven Can Wait**. The story is the same (except that Joe Pendleton, played by Robert Montgomery, is a boxer, not a football player), and this is a good opportunity to compare the current version with the original in terms of the plot's Capra-like populist qualities. **Mr. Jordan** was directed by Alexander Hall, from a screenplay by Sidney Buchman and Seton I. Miller. The splendid cast includes Edward Everett Horton as the bumbling heavenly escort who extracts Joe from his physical existence too soon, Claude Rains as the angelic Mr. Jordan, James Gleason as Joe's loyal trainer and Evelyn Keyes as the woman Joe loves through all his incarnations. 93 minutes.

The Fabulous Baron Munchausen (1962)
7 Oct.
1 pm

The Fabulous Baron Munchausen is one of Czech director Karel Zeman's most brilliant films employing his own style of combining live action and puppet animation. Based on the 19th century German novel

by G. A. Burger, Zeman's film delightfully visualizes the fantastic boasts of Baron Munchausen, whose supposed adventures include being swallowed by a whale, solving the Thirty Years War by himself, and ultimately visiting the moon. For his background settings, Zeman was inspired by Gustave Doré engravings, and his use of stylized color adds to the realization of a wonderful fantasy world. 87 minutes.

Voyage Surprise (1946)
14 Oct.
1 pm

Voyage Surprise is one of the most underrated French film classics. In this wild farce by Pierre and Jacques Prevert, an old eccentric takes a group of tourists on a surrealistic, magical mystery tour that follows only his whims. With Maurice Baquet, Martine Carol, Etienne Decroux, Brevant Caccia. 108 minutes.

Heaven Can Wait (1943)
Friday, 20 Oct. 8 pm
Saturday, 21 Oct. 1 pm

Heaven Can Wait (1943) bears the title, but not the story, of the current remake of **Here Comes Mr. Jordan**. However, this great, only recently available, Ernst Lubitsch classic has a splendidly sophisticated touch of its own. A Turn-of-the-Century rake (Don Ameche) presents himself at Lucifer's office because, in life, that was where people had so often told him to go. Lucifer (Laird Cregar) is not so sure, so they review his relationship with family and friends, played by Gene Tierney, Charles Coburn, Marjorie Main and Eugene Pallette. **Heaven Can Wait** was Lubitsch's last collaboration with screenwriter Samson Raphaelson (**Trouble in Paradise**, **The Shop Around the Corner**) and the great director's only film in color. And the color, praised by James Agee at the time of release, figures prominently in the handsome period sets (not to mention Lucifer's posh reception room). 112 minutes.

Unless otherwise noted: Films are shown in WAC Auditorium; admission to all films is \$2.00, \$1.00 for WAC Members, students with I.D.s and senior citizens. For telephone reservations and information, call 377-7500, extension 33 (weekends 377-7501).



'Here Comes Mr. Jordan'



'Heaven Can Wait'

FILMS ON ARTISTS

Christo, O'Keeffe, Frankenthaler in films about artists

The Art Center will show four films about three major contemporary American artists. **Christo's Running Fence** and **Georgia O'Keeffe** are recent acquisitions to the Edmond R. Ruben Film Study Collection. Admission to the screenings is \$1.00, free to WAC Members, students and senior citizens.

12 Sept.
8 pm

Christo's Valley Curtain (1972) by Albert and David Maysles. 30 minutes.
Christo's Running Fence (1977) by the Maysles and Charlotte Zwerin. 60 minutes.

19 Sept.
8 pm

Helen Frankenthaler (1977) by Perry Miller Adato. 60 minutes.
Georgia O'Keeffe (1977) by Perry Miller Adato. 60 minutes.

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FILM

WALKER ART CENTER

September 1978

AREA PREMIERES AND REVIVALS

Films from Italy, Sweden, Cuba and Germany included in area premieres and revivals series



'N.N.', Zagreb film

The 13th Tournee of Animation

8, 9, 10 Sept. 8 pm
9 Sept. 1 pm

The Art Center is again hosting the premiere of the Tournee, a special festival that each year presents some of the finest new animated films from around the world. Among the 18 films this year is the Academy Award winner for best animated film, **Sandcastle**, directed by Co Hoedeman and produced by the National Film Board of Canada; also from the Film Board is an Oscar nominee, **Bead Game** by Ishu Patel. Zagreb Film in Yugoslavia, long an important animation center, is represented by Borivoj Dovnikovic's **N.N.** and **Nightmare** by Aleksandar Marks. From Hungary's Pannonia Film Studio comes Marcel Jancovic's **The Struggle**, a prize-winner at the Cannes and Oberhausen festivals. Films by independent American animators include **Mandarin Oranges** by John Brister from Minneapolis, an amusing object-animation tribute to the dances of Busby Berkeley, and **Canned Performance** by Hoyt Yeatman, a UCLA graduate who worked on special effects for **Close Encounters**. The classic cartoon style of animation is represented by the fantasy **When I'm Rich** by veteran British animators Derek Phillips and Ted Rockley, and by Guido Manuli's **Fantabiblical**. Running time is approximately two hours.

Winifred Wagner

24, 26 Sept. 8 pm

After thirty years of silence, Winifred Wagner gives an eyewitness account of a twenty-two year relationship with Adolf Hitler whose obsession with Richard Wagner and the Bayreuth Festival found expression in the ritualistic cult of National Socialism. Hans Jurgen Syberberg's 1975 film goes much further than this, though. Winifred's autobiographical recollections cover a sixty-year period (1914-1974) of German-European culture and the period of the decade of the German Bourgeoisie. It is a startling and faithful document. Vincent Canby of **The New York Times** said, "One of the few don't-miss movies so far this year. . . It's a really scary and fascinating experience."

Summer Paradise

14, 15 Sept. 8 pm

Summer Paradise (1977), which was produced by Ingmar Bergman in Sweden, is Gunnel Lindblom's directorial debut. Previously, she has had major roles in such Bergman films as **The Seventh Seal**, **Wild Strawberries**, **Virgin Spring**, **Winter Light**, and **The Silence**. **Summer Paradise** is a contemporary story of four generations of a family on vacation at their idyllic sea-side retreat which raises profound questions about the nature of family life and its survival in an age of social change. Color, in Swedish with English subtitles, 113 min.

Padre Padrone

21, 23 Sept. 8 pm

The first film to win both the Grand Prize and the Critics Prize at Cannes, **Padre Padrone** (1977) is based on the autobiography of Gavino Ledda, a Sardinian peasant boy who just barely survived his father's brutality to become a soldier, scholar and professor of linguistics. Directors Paolo and Vittorio Taviani juxtapose crudeness and lyricism, Boccaccio and Chagall. Goats talk, peasants burst into song, statues come to life. Tough and innocent as the shepherds and their landscape, the film works because it is one with its subject: Gavino seems to be telling his own story. Color, Italian with English subtitles, 108 minutes.

The Last Supper

28 Sept & 1 Oct. 8 pm

Featuring magnificent color photography and an evocative musical score, this satiric allegory of Christian liberalism is another masterwork by Tomas Gutierrez Alea, the Cuban director of **Memories of Underdevelopment**. This 1978 film recreates a Holy Week during the late 18th century when a wealthy and guilt-ridden count stages a "last supper"—casting himself as Christ—to which he invites 12 black slaves from his sugarcane plantation. Penelope Giliatt writing in **The New Yorker** said: "Alea's dazzling moral tale, as fine about his country as his **Memories of Underdevelopment** was five years ago, draws on sources of Christianity, Socialism, blasphemy, humor, despair, horror. It could have been made only by a great skeptical artist living in a Christian land: a land with a history of slavery, and one that has made an individual attempt to be Communist. The effect of the film is to make one think about Christianity, politics, polemics, and that is a rare thing in movies; the fact that the picture is so startlingly beautiful—photographed by Mario Garcia Joya—is an unlooked-for present." Spanish with English subtitles, 110 minutes.



'Summer Paradise'



'Padre Padrone'



Cuban film, 'The Last Supper'

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